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reaching soul of all the writers produced by the Celtic Renaissance: George W. Russell, "A. E." The last two chapters, on the "new" poets and novelists, attempt to appraise writers who are too close to us for it to be possible to pass upon them judgments that one may hope to be lasting.

On the whole, a well-reasoned, impartial, stimulating, and welcome book. To each chapter brief bibliographies, guides to at least the beginning of further inquiries, are attached. The work is excellently printed and of pleasing appearance.

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VARIABLE PRESENT PARTICIPLES IN MODERN FRENCH

Bastin's satirical remark—"si nos grammairiens avaient l'habitude de lire, ils nous donneraient certainement parfois d'autres règles que celles qu'ils trouvent chez leurs devanciers"¹—would seem to find a certain justification in the practical unanimity with which French grammars state that the present participle in modern French is always invariable. Even a scholar like Nyrop says bluntly: "De nos jours, le participe présent est toujours invariable quand il désigne une action. . . . Ces règles . . . datent du XVII^e siècle: le 3 juin 1679, l'Académie décida qu'on ne déclinerait plus les participes actifs."² Here, as only too often, grammarians, ignoring actual usage, seem to think that because Vaugelas or the Academy decided thus and so, French writers have obediently followed directions.

That the verbal adjective in *-ant* still regularly varies in gender and number is not questioned.³ While the distinction between verbal adjective and present participle is sometimes fine, the form in *-ant* is considered true participle, not adjective, whenever the element of action predominates over the element of description.

¹ Jean Bastin, *Glanures grammaticales*, 1893, p. 25.

² K. Nyrop, *Grammaire historique de la langue française*, II, 69. The discussion of the Academy, which seems to have borne chiefly on transitive verbs, is summarized in *Les registres de l'Académie Française, 1672-1793*, IV, 95, Firmin-Didot, 1906. There is said to be a fuller discussion in *Opuscules sur la langue française, par divers Académiciens*, publiés par d'Olivet, Paris, B. Brunet, 1754. I have not seen this work. The vote of the Academy was 10 to 6 against varying "participes actifs."

³ Cf. Nyrop, *loc. cit.* A curious example of an invariable verbal adjective occurs in Hugo, *La conscience*, v. 13: "Il réveille ses fils dormant, sa femme lasse."

Frequently, though by no means always, this element of action is emphasized by adverbs or modifying phrases.

In the seventeenth century, of course, the present participles of transitive, reflexive, and intransitive verbs all varied freely for number, sometimes for gender.⁴ I have not noted any instances of varying transitive present participles later than that century. But has the present participle of intransitive verbs continued to vary since that time, despite the Academy's dictum of 1679?

The most casual examination of standard modern authors would seem to leave little doubt that such participles do frequently vary, both in poetry and in prose.

In the eighteenth century, to adduce only two cases, Diderot writes: "Des pythies écumantes par la présence d'un démon" (*Selections*, Heath, p. 3), and A. Chénier: "La lune, sur les prés où son flambeau vous luit, | Dansantes, vous admire" (*Poésies*, ed. Becq de Fouquières, p. 156).

In the nineteenth and twentieth centuries, examples are abundant. Following are a few instances taken from poetry: "Et que, les yeux flottants sur de chères empreintes" (Lamartine, *Le premier regret*, v. 136). "Tous errants, sans étoile, en un désert sans fond" (Vigny, *Les destinées*, v. 9). "Mieux que taureaux beuglants et loups hurlants de faim" (Leconte de Lisle, *Le massacre de Mona*, v. 27). "Quand une note au ciel retentissante | Comme un trait d'or soudain s'éleva" (Sully Prudhomme, *Le bonheur*, p. 203). "Ah! que ces notes sanglotantes . . . Caressaient nos âmes, flottantes | Du vœu stérile au vain regret!" (*Ib.*, p. 204). [Here the variable participle is called for by the rhyme with the variable verbal adjective.] "Cette verrière a vu dames et hauts barons | Étincelants d'azur" (Hérédia, *Vitrail*, v. 2). "C'est la senteur des sèves | Errante dans le vent" (Grehg, *Les sèves, les grèves, les rêves*, v. 16). [Here the meter is affected.]

Following are examples from prose: "A l'objection des divers partis existants encore dans l'Empire, il répondait" (Chateaubriand, *Mémoires*, ed. Nelson, p. 152). "Partout des soldats errants parmi les cadavres et cherchant des subsistances" (Ségur, quoted *ib.*, p. 176). "Les fils de saint Louis sont errants sur la terre" (*Ib.*, p. 503). "En voyant ses livres errants, ses meubles disloqués" (Balzac, *Le Curé de Tours*, Holt ed., p. 59). "Nous demeurâmes frémissants de terreur" (Maupassant, *Mlle. Perle*). "Il était assis sur le billard, les pieds ballants" (*Ib.*). "Je restais là, bras ballants et bouche bée" (France, *Sylvestre Bonnard*, Holt, p. 92). "Jeanne parut, essoufflée, . . les bras ballants" (*Ib.* p. 133). [In this common expression, I have never seen a case of "pieds (bras) ballant."] "Le cœur gros, les lèvres tremblantes, j'entrai"

⁴For numerous examples, cf. Haase, *Syntaxe française du XVII^e siècle*, § 91.

(Daudet, *Le dernier livre*). "Puis se remet à coudre, les mains tremblantes" (Daudet, *Le mauvais zouave*). "Portes ouvertes, volets battants, des drapeaux aux fenêtres" (Pouvillon, *Hortibus*). [No verb in sentence.] "Jouait une bande d'enfants, cheveux ébouriffés, figures luisantes de santé et pieds nus" (Bordeaux, *La peur de vivre*, p. 106). "Les besoins croissants, nul doute . . . qu'elle ne s'attribue le monopole" (Faguet, *Le Culte de l'incompétence*, p. 214).

In the passages quoted above from poetry, are several in which the variation of the participle affects neither rhyme nor meter. In those from prose, the varying participle occurs in different constructions—as complement to the subject of the verb, complement to the object of the verb, and used absolutely. Any student of modern French can easily add to the list of instances. But if we abide by the usual distinction, stated above, between present participle and verbal adjective, even the examples here cited seem amply sufficient to stamp as untenable the belief that the present participle in modern French is always invariable.⁵

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A NOTE ON "A FRAGMENT OF A LORD MAYOR'S PAGEANT"

The interesting fragment (Trin. Coll. Cantab. ms. B. 15.39) printed by Miss Elizabeth D. Adams in *Modern Language Notes* for May 1917 deserves further investigation. I cannot feel satisfied that two of Miss Adams's assumptions are correct. If we do not question, for the moment, that the speech (or speeches) were addressed to a mayor, why must we assume that the magistrate was a London mayor, or that he was a Salter?

The London Lord Mayor's Show grew out of the Midsummer Show during the first half of the sixteenth century, and there is nothing impossible in the suggestion that these speeches were addressed to a mayor of the Salters Company in 1531 or 1542. The first definite description of a civic festival connected with the installation of a chief magistrate of London is Henry Machyn's

⁵Less convincing cases, in which there might be reasonable doubt whether the word is participle or adjective, are the following: "Tandis qu'à leurs œuvres perverses | Les hommes courent haletants" (Gautier, *Premier sourire du printemps*, v. 2). "L'eau | Coulait de la fontaine comme haletante" (Régner, *Le vase*, v. 22). "La reine retrouve soudain les illusions de son arrivée à Paris, chantantes et planantes comme la musique des cuivres qui sonnait ce jour-là" (Daudet, *Les rois en exil*, in Brunetière, *Roman réaliste*, p. 87). "Une trombe, brillante des couleurs du prisme" (Chateaubriand, *Lectures choisies*, ed. Pellissier, p. 109). "Une enfant brillante d'intelligence" (France, *Sylvestre Bonnard*, Holt ed., p. 153).